ADDED AUG 14, 1973

Form 10-300 (July 1969) UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY - NOMINATION FORM

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DESCRIBE THE PRESENT AND ORIGINAL (If known) PHYSICAL APPEARANCE

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The mansion is a three story Baroque style with two caryatids supporting the balcony over the elaborate entrance porch. The house is forty feet wide along the north front and about seventy feet deep, rectangular in overall shape. There are many figures and ornamental groups carved in the Bedford limestone exterior. Hand wrought ornamental iron in the Baroque style forms the balconies, window grills, porches, and railings. The mansard roof is topped by a hand wrought copper fence and bordered by a stone cornice with repetitive square carving. A large copper cupola caps the square northeast corner bay of the house. There are bulls-eye windows in the mansard - one on the west, one on the north, and one on the east. A fourth bulls-eye window is located in the northeast wall of the northeast A small tower on the southeast corner is capped by an corner bay. elaborate copper roof above the stone cornice. The exterior of this building is considered to be of the Louis XV style that spread to all the capitals of Europe. A large stained glass window combining figures and flowers in a springtime motif extends from the main stairway landing to the second floor. It is the work of a famous Belgian artist who came to Chicago especially to work out the details and then returned to Belgium to personally supervise the firing of the glass and making of the window. The result is a work of art noted in this field throughout the world.

The whole interior displays a rare mixture of German, Austrian and Hungarian influenced architectural motifs. Upon entering the foyer, one immediately notices the huge fireplace on the east wall with marble columns facing the magnificient staircase leading to the second floor. Directly ahead is the wishing well complete with running water and a life-size statue of the legendary boy and girl lovers. The walls are of Italian mosaic and Scagliola marble beautifully arranged in panels with an overlay of gilded ornamental plaster molding. Lavish wrought iron is used as decoration on the stairway, as lighting fixtures, and as ornamentation. This work was executed in Germany by skilled craftsmen and exhibited at the Columbian Exposition in 1893 prior to being installed in the building. received the grand prize of merit both for design and craftsmanship.

The library of Gothic revival architecture was brought from Burope where it was designed and erected - then dismanteled and shipped to Chicago to be erected again. This room is on the right as you enter the foyer. The wood paneling, ceiling beams, molding, and sliding doors consist of East Indian mahogany with a French polish finish. The fireplace is said to have been removed from an old European castle and the woodwork designed and built around it. walls above the dados are finished with exquisite gold and silk tapestry woven especially for this room.

The drawing room, on the left as you enter, is French Renaissance in design with large hand-sculptured gypsum figures, heavy relief moldings and cornices done in the Baroque style. A square bay diagonal to this room projects at the northeast corner. The opening into this bay is framed by an arched lintel which is supported by an ornate spiral column on one side and a life-size caryatid on the other. A Baroque Italian marble fireplace highlighted in gold leaf with a

Form 10-300a (July 1969)

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.7. DESCRIPTION con't.

huge mirror covers the east wall. The canvassed ceiling with landscape scenes and figures in oil is the work of several artists famous in this field. The walls are covered in a French brocade especially woven in France for the mansion.

Located between the drawing room and the dining room along the east side of the building is the music room with East Indian mahogany woodwork and French silk tapestry walls and a Brazilian Onyx fireplace. The light fixtures are of gilded bronze in this room and of fine Venetian glass in the drawing room.

The dining room, in the southeast corner, is of Flemish design with quarter sawn oak cut and assembled in one of Chicago's own wood working shops. The wood was imported and cured for a number of years, then painstakingly designed, cut, and finished into beams, paneling and frames. The figures were first executed in clay in Germany, then shipped to Chicago where they were carved into the wood by hand. There is neither the slightest crack nor flaw in any of these pieces, even after seventy three years of exposure. The glass panels used in this room were imported from Venice and are of exquisite the arms of the city of Chicago. The design, one of them being west wall has a buffet and paneling in medieval designs. On the east wall is a large fireplace and in the southeast corner a small breakfast

The floors of the library, drawing room, music room, and dining room are of the parquet type, oak in a herringbone pattern. All the hardware was especially designed and cast for each room. Each room is separated from the next by heavy sliding doors of oak or mahogany.

The large butler's pantry and kitchen have white marble floors and a high marble wainscoting on the walls of the latter. Ascending the grand staircase, the west wall is dominated by the enormous stained glass window extending from the landing to the top of the second floor. At the landing the staircase becomes double, a narrower stair on each side leading to the second floor. The hall of the second floor repeats that of the first in general design and finish, with Scagliola marble frames, lower panels, and door arches. panels from rail height to ceiling are finished in a woven wool and silk covering. The ceiling itself is heavy with ornamental floral designs and figured plaster cornices.

The walls of the master bedrooms are finished in smooth plaster and the ceilings with ornate plaster reliefs. All the woodwork is of fine mahogany and the floors of white oak in parquet.

The ballroom covers two thirds of the third floor and is of The walls are paneled from chair rail to ceiling in Louis XVI design. wood, heavily coated in a permanent type of cream enamel, with floral decorations in each distinctly different panel. The beams and cornices are of heavily ornamented plaster supported by Scagliola marble columns.

Between the columns on the north wall are large floor to ceiling mirrors. The floors are strip type tongue and groove white oak, heavily waxed and polished. Upwards of two hundred people can be accommodated for dancing or banquets. There are adjoining service (con t) Form 10-300a (July 1969)

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7. DESCRIPTION con't. (2nd Continuation Sheet)

rooms and a dumb waiter connecting with the first floor so as to hurriedly speed food from the kitchen. At the time it was built the house was considered one of the finest in Chicago, where there were many ballrooms in private homes. Through the building one notices the especially designed hardware for its beauty as well as its utilitarian purposes, each room having its individually designed set.

As one wanders through this building and studies each room, one cannot help but realize how many years of talent, craftsmanship and pride have been devoted to its construction. Each workman, each artist, the designers and architects have put a special something of themselves into every detail. As a result a unique mansion was built, and is still standing to the lasting credit of each.

A coach house with servants quarters was located at the rear (south end) of the site. It was removed in 1953. Only a few pieces of the ornate wrought iron fence are still standing.

Adjoining the side yard (to the east) of the house is the former home of August Dewes, the brother of Francis Dewes, which was built in a complimentary style with identical iron work. (509 Wrightwood)

8. SIGNIFICANCE (Statement of Significance con't.)

18th century Louis XV revival, of the style that was popular in Vienna when Hercz was living there.

The Dewes family lived in the great baroque mansion for almost a quarter of a century. On July 1, 1920, the Swedish Engineers Society purchased the mansion for their clubhouse and headquarters. The Society still owns and occupies the mansion. Since it has had but two owners, it is reasonably unaltered. A new interior stairway was installed in 1921. A fire escape was added in 1948 and in 1953 the three story brick coach house was demolished. Most of the elaborate iron fence and gates that joined the Francis Dewes house to the August Dewes house have disappeared. A wall between two bedrooms on the 2nd floor has been removed to create a single large room.

This house is still greatly admired for its elegant facade and interior, the craftsmanship exhibited in its every room, and the richness of the materials used in its construction. The immediate impression of a visitor walking around this mansion is as though he were walking through some palace of the Bourbons or the Hapsburgs. The design, decor, and workmanship is of authentic eightenth century grandeur, a type rarely created outside of Europe.

By some rare stroke of luck this house has survived the ravages of time and progress that have clamed so many others in the past twenty years. And it is undoubtedly one of the very last of the great homes that once graced the North and South shore areas of Chicago.

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was the son of a prominent German brewer who

German parliament. He had come to Chicago in 1868 and by 1882 had established his own brewery company. By 1894 he had accumulated considerable wealth and had established himself as one of the foremost brewers of Chicago. He wanted a home which would reflect his tastes in old world art and culture, and had money enough to comand the very best. For years the great villa he had built was one of the most grandiose and admired homes in Chicago.

Arthur Hercz was also a European trained artist who had become a recognized artist in Germany before he came to Chicago in 1882 as manager of a furniture manufacturing firm. As a young man Hercz had studied in Vienna where he had founded the short-lived Kunstgewerbe The Dewes house, which he helped design, is almost pure

(See Continuation Sheet number two)

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9. Major Bibliographical References (con't)

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Dewes House.

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INDUSTRIAL DEVELOPMENT

ILLINOIS HISTORIC SITES SURVEY INVENTORY

1.	Name of Site:	
	<u>Common</u> Swedish Engineers Society	
	Historic Pulma House DeWes	
2	Location:	
	Street and Number Townsh	<u>Section</u>
	503 Wrightwood City or Town Chicago County Cook	<u> 4 Section</u>
3.	Classification:	
	Category (check one)	Integrity (check one)
	() District (x) Building () Site () Structure	() Altered (x) Unaltered () Moved (x) Original Site
4.	Ownership:	Status (check one)
	<pre>(x) Private () Public</pre>	(x) Occupied() Unoccupied() Preservation work in progress
	Access to Public	
	() Yes () Restricted () Unrestric	cted (x) No
	Present Use (check one or more)	
	() Agricultural () Industrial () Commercial () Military () Educational () Museum () Entertainment () Park () Government () Private Resident	() Religious () Scientific () Transportation (x) Other (specify) nce Fraternal
5.	Ownership of Property:	
	Owner's Name Swedish Engineers Socie	ty Phone Number
	Street and Number	
	City or Town	
	<u>State</u> <u>County</u>	Zip Code
6.	Description: Baraque Mansion (x) Excellent () Good () Fair ()	Deteriorated () Ruins () Unexposed
	Is there a program of preservation und	erway? (x) Yes () No

7.	Historical Themes: (check one or mo	re of the following)		
	 () Archeological Site () Archeological Site () French Influence () Illinois Frontier () Illinois Early (x) Illinois Middle () Illinois Late () Famous People 	(Pre-Columbia (Post-Columbia (1673-1780) (1780-1818) (1818-1850) (1850-1900) (1900-presen (give names	ian to 1673	3)
8.	Specific Date: 1896			
	Areas of significance (check one or	more of the following)		
9.	Use additional sheets if necessary.	() Literatu	l /Philosophy e umanitariar tation anning specify)) Chicago bre	1
	Name and Title:		Date:	6/23/75
	Organization:		Phone:	
	Street and Number:		 	
	City or Town:	County:	Zip Cod	le
	During the course of the Survey we particular site. When filling out the following example, published reference completed. If a bibliography can be contask.	Survey form, please liss s to the site for which	t according forms are b	to the

Bibliography

Robertson, Robert, Of Whales and Men. New York, Alfred K. Knopf, Inc., 1954.

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